

May 16, 2002

Puget Sound Photographic Collector's Society, Inc.

Vol. XXIII, NO. 8

WHAT	NEXT REGULAR MEETING OF PSPCS
WHERE	DES MOINES MASONIC TEMPLE 2208 S. 223rd St. (Take Midway exit #149 west off I-5...go to first stop light west of Pacific Hwy. South...Turn right.)
WHEN	Thursday, May 16th..7:30 p.m. till 10:00 p.m. (doors open about 6:30 p.m.)
WHY	Short business meeting..auction (one item per lot per member please)..door prize.. Show & Tell..Member's trade and sell tables (free to members, please cover during business meeting.) <u>Program:</u> Sharing thoughts and treasures from our <u>Show Experience Weekend</u>

SHOW EXPERIENCE WEEKEND IMPRESSIONS:

One of the best parts of our first Show Experience Weekend was the Thursday night talk, with slides, by our guest Mr. Eaton Lothrop. An attentive audience of over 70 members and guests..including several from the Portland area..found his talk to be both informative and interesting..and as one member said, "Why, even my wife was entertained." It is likely that our 2003 Show committee will look to continue this new tradition of bringing in a expert speaker for the Thursday before our Show. Mr. Lothrop said he enjoyed our Show which he felt may be the largest one-day Show in the Country. He was pleased to find two "treasures" for his collection..a Bullet Button Street camera and a rather rare Ansco Memo..wood finished camera.. from 1927.

Friday evening set-up went smoothly with sellers happily looking for good deals with each other as our "buyers" flitted from table to table like miners looking for gold nuggets in a stream. Having the Pavilion Cafe open seemed to work well. So well, in fact, they ran out of their barbecue pork sandwiches. Off loading was handled well even with the surprise of finding some large modular homes sitting in part of our usual off loading area. There seemed to be fewer people at our hospitality room this year. This my have been caused by: The new Motel being a bit hard to locate...the lack of sandwich fixings which were replaced with vegetable, fruit and cheese trays along with nuts etc. on the tables..or, people were just tired. Whatever the reason(s) the Room was empty by 10:30.

On saturday the cool damp weather should have worked in our favor accorrding to those "old Show hands" who reflect on such things. Our attendance was down by a little over 100 but there seemed to be a good number of eager buyers throughout the day. With a number of dealers deciding to start packing up around 3:30 p.m. we, to be fair, halted ticket sales which let a number of happy buyers in for free.

As always, some sellers felt sales were slow, while others reported a great sales day. This year our 250 tables did not sell out until well into April..which made the Show committee a bit nervous. This ment, however, that we had more one table sellers than in past years and thus the most sellers we have ever had..147. This insured that there were lots of new items for sale that had never been shown in this area before. Buyers were pleased to see books from our California book and camera dealer; and that a large portion of the Studebaker Collection was put up for sale with his daughter Kerry and her husban John behind the tables. Having Dave's picture sitting at the corners of the head table was a nice touch.

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****BACKSIDE INFORMATION****

The special April meeting of the Puget Sound Photographic Collectors Society came to order on Thursday, April 25, 2002 at 7:30 p.m. Over 70 members and guests gathered to hear the Show Experience Weekend talk by noted collector and author Eaton S. Lothrop, Jr.

After a short Show report by Chairman Bill Kimber Club President Darrel Womack introduced Mr. Lothrop's host, member Don Temple, who then introduced Mr. Lothrop and his talk: "Fun, Finds, Friends & Fascination...And a Few Frustrations--41+ Years Of Camera Collecting". For the next hour and twenty minutes the audience was treated to slides and stories that made each person more fully appreciate the joys and rewards of being a photographica collector. It was most rewarding for your editor..a box camera collector.. to find that Mr. Lothrop also collects these seemingly simple but fascinating camera; that go back to the very beginning of photography.

None of the usual Club meeting items were done, but Shirley and John did provide a nice assortment of nummies prior to the start of the meeting. After his illustrated talk the Club presented Mr. Lothrop with a picture of Mt. Rainier and a proclamation making him a life time member of P.S.P.C.S. He seemed pleased by both but held tightly to the the picture.

GRESHAM CAMERA SWAP MEET COMING:

The Columbia Gorge Camera Club is holding it's 7th annual Gresham Camera Swap Meet on Saturday, June 15, 2002 from 9:00 a.m. to 4:00 p.m. The Swap Meet will be held at The Gresham Grange located at 875 NE Division St. in Gresham, Oregon Just East of Portland. You Should take the 238th drive exit off I-5 and head south. Take a right on Division and the Grange is on your right just past Cleveland. Admission is \$4.00 with a \$10.00 early bird at 7:30 a.m. Tables are \$35.00 for one, \$65.00 for two and \$20.00 for all additional. For information call Krystal (503) 239-8912. These are nice people but their venue is small, parking is limited and buyer turn out has been rather low in past years.

Continued from page one...

Your Show Committee, and everyone who worked the doors, did a great job and put in lots of volunteer hours. Please give them a thank you and any comments and suggestions you have on how the show can be improved in the future. A big thanks to the members who did displays. They were great! They go a long way toward making our Show Experience Weekends something special. Hopefully we can have even more next year.

In the end it was a fun weekend and one we can look forward to next year on April 25th and 26th.

With thanks to the Arizona Photographic Collectors:

THIS MONTH'S MYSTERY QUESTION:

Answer at end of Newsletter

What 1938 box camera had functions printed in the language of four countries? The company who made the camera also made a popular enlarger.



THE BELLOWS Newsletter is published 10 times per year by Puget Sound Photographic Collector's Society, Inc. Information for The Bellows should be sent to Bill Kimber 1413 Weathervane Dr., Tacoma, WA 98466-5712 (253) 564-4046, billkimber@webtv.net

The P.S.P.C.S. internet address is: <http://www.geocities.com/pspcs/index.html>

Dues are \$10.00 per year and should be sent to Secretary/Treasurer Shirley Sparrow, 300 Pease Road, Cle Elum, WA 98922 (509) 674-1916, ssparrow@eburg.com P.S.P.C.S. members receive first notification of our last Saturday in April yearly show.

PRESIDENT: DARREL WOMACK (206) 244-6831 darrelcam@jps.net

The following from, The Photographic Historical Society, Spring 2002..is used with thanks. Ed.

**The Year Is 1939...The Ad Says "Snap Brilliant Pictures In Any Light!"..
But The Price Was About Two Week's Pay-\$30!**

Come with us now to those thrilling days of 1939. The October Popular Photography has a full page ad for the International Research Corporation's **ARGUS C-3** complete with its plug-in synchronized flash gun. This is no average camera. Aside from the fact that it weighs in at what seems about five pounds, it has a built-in timer, synchronized flash and shutter speeds". (*The implication: other cameras do not have shutter speeds.*) The coupled rangefinder assured critical focusing "...from 3 feet to infinity". It's high speed f:3.5 "Cintar" triplet Anastigmat lens was "fully color corrected." Shutter speeds range from 1/5 to 1/300 second. and the camera uses 35mm. film in "standard cartridge".

If you are not to thrilled with the weight of the camera, there is the new ARGUS Tripod, 14 1/2" folded and 41 3/4" extended. A Swivel Head was \$1 and a carrying case \$1.50.

In addition to the camera and accessories, ARGUS suggested using their ART Fine Grain Developer- 70 cents for enough to make one quart. Also, ART Universal Print Developer, 45 cents, Or ART Paper Developer at 40 cents. Argus Bromex "versatile projection printing paper in sizes 2 2/4 x 4 1/4, 5 x 8 and 8 x 10, single and double weight from 35 to 95 cents

The following from, American Photographic Historical Society, Inc. is used with thanks. Ed.

MINOLTA DROPPED "A MINOR BOMB" ENDING APS SYSTEM RESEARCH

According to the Newsletter of The Photographic Historical Society (Rochester, NY) Minolta on Dec. 28, 2001 dropped "a minor bomb" in announcing curtailing of "development and research on APS system cameras". The APS films were a major advance on the 1930s 35mm cartridge system incorporating operational information set on the film edge. The new APS cameras are capable of regular and panorama formats, etc. Minolta noted that point-and-shoot APS fell 20% thru Sept, compared to 2000. Digital camera sales rose 50%. — *Newsletter, TPHS, January 2002.*

GRAVER OPENS DOOR TO DISCUSSION OF COLLECTOR ETHICS

Graver, a longtime collector of photographica, numismatica and goodwill, has a proven history of being one of "good guys", helpful to colleagues, editors and others. At a 2001 meeting of TPHS asked how members solved conflict of interest problems. At a flea market someone has picked up the very camera that Nick has been seeking and is reached first by another. *H'mmm.* At a garage sale "a little old lady" is selling her late husband's \$100.00 collectible camera - at \$5.00. Do you tell her? Say nothing? *H'mmm.* Graver's audience had a great evening dealing with photographic truths. — *TPHS Newsletter, Jan. 2002.*

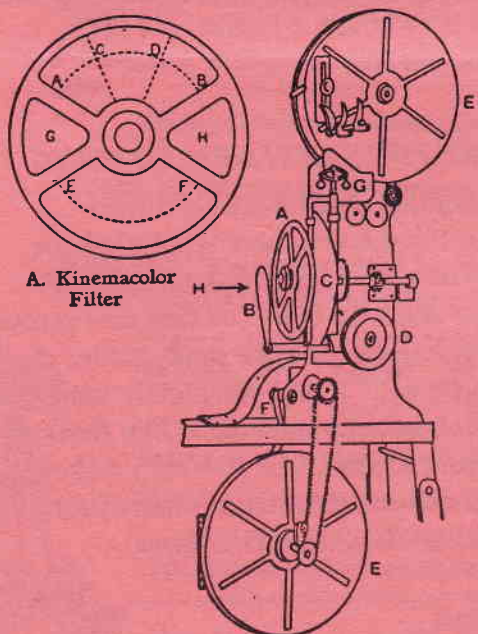
WITH 3.5-MILLION PIXELS, NEW DIGITAL SENSOR SET TO TRANSFORM IMAGING

At least a dozen or more years ago, then Editorial Director of *Popular Photography* Arthur Goldsmith observed that until the pixels in a sensor reached the 1-million level, there was little hope that it would ever perform like grain-free Kodachrome, industry standard for color and acuity. Well, there is now a 7-million pixel sensor but the necessary camera costs about \$6,000. The first new sensor being made for the inventor Carver Mead and his Foveon company is being actually produced by National Semiconductor. It will have a 3.5-million pixel performance and "it will completely transform the industry" says George Gilder, an economist and information industry specialist. The first cameras to incorporate the Foveon chip will be in the Sigma SLR at about \$3,000. The new chip makes a higher level of resolution with less loss of light and less need for correcting calculations that distort the image. It will be competing with Sony, the major maker in the field. — *The New York Times.*

Movies in Color

It should be noted that when Kodachrome was introduced in 1935, it was not sold as slide making material, but rather as 16mm Cine-Kodak movie film. Shortly afterwards, it was also released in 8mm, because of its ability to maintain quality while being projected to large sizes. But Kodak did not think anyone would be interested in a small slide in a cardboard mount. The Retina camera and a new daylight cartridge loaded with new Kodachrome film changed everything.

A book by Brian Coe lists 52 separate color movie processes devised between 1896 and 1935. Alan Katelle's book Home Movies said that films were often tinted or toned to create an effect. In 1896, a brief color film was made in which every frame was hand-colored. It had a fault in that if the color was not within the outline of the image, there was a continuous bulging and contraction of the image. Pathe Freres had a system in which a stencil was made for every frame, which was slow and costly, but Pathechrome continued into the 1930s. The Gaumont process exposed 3 negatives by 3 lenses, with suitable filters, and print films projected by a similar 3 lens system. The Kinemacolor system took alternate frames with red and green filters at 32 frames per second. Prints were projected back through alternate filters at the same rate. Properly done, while not perfect, the system was deemed a success.



A. Kinemacolor Filter

B. Kinemacolor Projector

Probably the best process, and also very expensive, was Technicolor in which three negatives were exposed simultaneously, matrices made from each negative and used to print a release film by imbibition printing. The dyes were completely separate from the photo process, so the quality of the prints remain even after 60 years, whereas prints from negative color made in the 50's are now a faded orange. Kodachrome was tried and while much cheaper than Technicolor, did not make satisfactory positive to positive release prints, requiring an intermediate negative. The best results were obtained by making separation negatives from the Kodachrome, and printing by Technicolor.

An Ode to Filters

There are three main colors,
Red, Green and Blue.
Any one of these
Will absorb the other two.

And don't forget the Yellow
A very useful hue,
It passes Red and Green
So it must absorb the Blue.

And then there is Magenta
The filter seldom seen,
The Red and Blue come through
The color stopped is Green.

The last one is Cyan
No more need be said,
It passes Blue and Green
And only stops the Red.

-From North Central Camera Club Council

Answer: The GIL box camera made by Durst had functions printed in German, Italian, Swedish and English. It was made of metal and covered with imitation leather. This was the first camera made by Durst.



Photo from McKeown's